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§ 31

# ENCÆNIA MUSICES.

S E U

## OPVS PRIMVM MVSICALE

et

DVODECIM SONATIS

CUM

QVINQVE ET PLVRIBVS INSTRVMENTIS

PER THONOS SELECTIORES.

AUTHORE

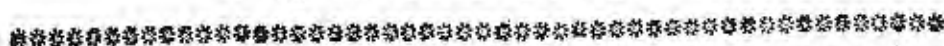
A:R: P: ROMANO WEICHLEIN,  
ORDINIS S: BENEDICTI,  
PROFESSO LAMBACENSI,  
NATO AVSTRIACO LINCENSI.



*W. Vossard.*  
*Partes. 8*

*no. 445.*

### VIOLINO I.



GENIPONTI, ANNO M. DC. XCV.

Typis & Sumptibus

JACOBI CHRISTOPHORI WAGNER, Cxf. Aul. Typ.

IMPERATORI  
CÆSARI

**L**EOPOLDO I.  
SEMPER AVGVSTO,  
PIO, FELICI, VICTORI, AC  
TRIVMPHATORI FELICISSIMO:  
PATRI PATRIÆ,

Et

Vigilantissimo publicæ Salutis Conservatori.

Germaniæ, Hungariæ, Bohemiæ, Dalmatiæ, Croatiæ, Slavonia, &c. Regi: Archiduci Austriæ, Duci Burgundiæ, Comiti Tyrolis, &c. &c.

Augustissime, Potentissime, ac Invidissime Imperator.



Oras Diademati, pausas coronato Capiti, suspiras tantæ Majestati necesse, vix non informe, ac indecorum esset. nisi scirem universam mundi hujus machinam harmonicis undiquè instructam Chordis, eamquè suavissimo Musicæ concentu ubiquè resonare. Nam si primò considerationis vela expandere velimus in immensum illum sanctissimæ ac individue Trinitatis Oceanum, concordem quandam harmoniam, & harmonicam concordiam, Patrem generantem Filium, Filium generatum à Patre, & Spiritum Sanctum à Patre & Filio tanquam àb uno principio spiratum comperiemus, ac tametsi tres sint distinctæ chordæ, quarum quælibet differenti personarum resonet thono & sono, unicum nihilominus efformant concentum, unicam harmonicam consonantiam inexplicabilis, ac indivisibilis unionis, & essentiæ. Etsi à primis increatis transeamus ad creatas, & nobiliores mundani hujus instrumenti chordas, Angelos loquor, hos à *Socrate apud Platonem in Republ.* Sirenium condecoratos titulo perspiciemus, non temerè, quia sonoræ cælestium sphærarum Machinæ existunt motores, ac singuli singulos, gubernando orbes suavem conficiunt concentum. Adeandem harmoniam, & Musicam quis non videt spectare cælos, pertinere elementa? De primis quidem ait facundissimus *Cicero de Natura Deor.* *Tantus est ex dissimilibus motibus calorum concentus, ut cum summa Saturnus refrigeret, his interjecta loricæ stella illustret, & temperet.* De secundis verò *Homerus & Plato.* Elementorum harmonia tali cum artificiosâ consonantiâ composita est, ut mirum non sit, ea & in mixtis, & in propriis locis summâ cum pace suaviterquè quiescere, Unde *Boëtius:*

*Tu numeris elementa ligas, ut frigora flammis,  
Arida conveniant liquidis, ne purior ignis,  
Evoleat, aut mergas deducant pondere terras.*

Hinc & quotidiana nos edocet experientia, in homine microcosmo perfectam inveniri harmoniam & consonantiam; omnis autem creaturæ aliquid habet homo, ait *Divus Gregorius homil: 29.* habet namque commune esse cum lapidibus, vivere cum arboribus, sentire cum animalibus, intelligere cum Angelis. Non fallunt igitur, neque falluntur, quotquot universum hoc in suavem transire astruunt harmoniam, & Musicæ concordiam. Testatur *Divus Athanasius*, invictissimum Israëlitarum Principem, & Ducem ad Imperium & Sceptrum non aliâ ex ratione evectum, quam quia Cytharam pulsare novebat: David Cytharædus, ex cujus artificioso contactu & pulsu deveniebat in mysticum Cytharæ pulsus & sonus, in probam nimirum optimè gubernandi notitiam; hinc & nostris temporibus, ac usque hodiè Regia, & Augusta Capita, aut callent Musicam, aut eius summo perè reverentur artem, & harmoniam. Habet hoc speciale *DOMVS AVSTRIACA*, quod in hoc artis genere palmam cæteris præcipiat, uti totum demiratur Romanum Imperium, orbisque suscipit universus, dum eius Virtutum continuò experitur suavissonas chordas, in incommotis præcavendis mirabiles solertiæ triplas, in rebus agendis summæ prudentiæ Capriccias, in fractæ, constantisquè adversus sinistra sentientes fortitudinis animi selquialtras. In dandis, & decidendis Consiliis incomparabilis maturitatis Doublas, ingenij solertissimi, ac maximæ dexteritatis de reportando contra hostium insidias gloriosissimo triumpho mirabilia novæ inventionis Contrapuncta, plurimas invictæ patientiæ pausas, infinitas ardentissimæ devotionis suspiras, &c. ut ad eò mirum non sit, hanc Melodiam cunctis ad placere, cunctis arridere, omniumquè aures suavissimè demulcere. Sanctissimus meus Ordinis Fundator Patriarcha *BENEDICTVS*, adhuc in utero matris suæ geliens, tanquam nobilissima Philomela, orta ex Sanguine *DOMVS AVSTRIACÆ*, jamjam per omnes thonos cantare, ac huic Augustissimæ Prosopie Triumphos & Victorias contra omnes inimicos præludere cepit, quasi prælagire volens, *DOMUM AVSTRIACAM* cum suo sanctissimo Ordine, ac Ordinem suum cum *Domo AVSTRIACA* juxta promissionem Divinam usque in finem mundi stare; hinc ab hac Augustissimâ Domo plurima hujus sanctissimi Ordinis Monasteria, aut funditus erecta, aut munificentissimè dotata, ac restaurata sunt, quasi ut signa perpetui, & indissolubilis amoris, gratiæ, & ardentissimi affectûs. Vnicum in medium & testem adducam Monasterium meum *LAMBACENSE*, ut gratias loquatur, quas infinitas accepit per iteratas amcenissimas præsentias Augustissimæ Vestræ Majestatis, ubi dulcissimæ gratiarum Melodiæ absque pausâ unicâ copiosè audiri fuerunt, dum submississimæ gratitudinis, ac devotionis notæ tum in Ecclesiâ, tum ad tabulam à nobis unanimiter resonârunt. Ut itaque imposterum, ac perpetuò resonent, has præsentés qualiter qualiter resonantes Sonatas Augustissimæ Vestræ Majestati humillimè offerre, ac dedicare ausus sum, spe firmissimè ceptâ, eisdem in Augustissimâ Vestrâ Majestate Virtuosisimum Capellæ Magistrum inventuras, à quo hanc unicam supples efflagito gratiam, quatenus battutando & me, meumque sanctissimum Ordinem continuâ gratiâ regere, protegere, ac conservare dignetur. Ita dabam, & volebam ex Sabionâ

**Numini, Majestati què Tuæ**

*Submississimus, devotissimus Client & Servus*

P. Romanus Weichlein, Ord: S. Benedicti,  
Professor Lambacensis, natus Auliaci  
Lyncensis.



## AD PHILO-MVSVM.



*Andide Philo-Muse, presentes Sonatas, quas in tui honorem, utilitatem & Commodum elaboravi, sinistro nè respicias oculo, sed auribus potius accommoda, & artem, & suavitatem simul experiëris. Composui quidem eas stylo aliquoqualiter prolixiori, ut juxta tuum libitum in iis dividere; seu abrumperè, vel protrahere possis. Caterùm nil productionis Manieræ præscribo, sed omnia tue discretioni relinquo, & hac Encænia Musicæ novâ tunicâ induisti. Ast, quamvis me minimè lateat, plura jam ante à virtuosis Chelystis similia opera Typis vulgata esse, quæ suâ semper stant laude, & merito, nihilo secius tamen, cum verum sit, mundum varietatibus delectari, spero per presentes me quid non ingrati operis fecisse, ac idèò plura suo tempore, & quidem Dijs faventibus, proximè aliquot Missas stylo rariori, in lucem daturus. Interim has probans vive, ac optimè semper vale, me: toties quoties has intuens amicè memor.*

P:R:W:Ord:S:Bened:  
P:L:

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N: B:

**U**Bi habentur Gambistæ, poterunt in primâ, tertiâ, sextâ, & undecimâ Sonatâ loco Violarum perpulchrè Gambæ adhiberi.

ADMODUM REVERENDO ET RELIGIOSISSIMO  
PATRI IN CHRISTO

P. ROMANO WEICHLEIN  
Sacri Ordinis Sancti BENEDICTI Professo Lambacensi  
Selectos Synphoniarum Modulos  
In lucem Publicam Emittenti  
Ita applaudit,

Cæsarea Musica Oenipontana.



*Armina Pierides cohibete sonantia. Plectrum  
Non ultra tuolens Thrax Citharæde moræ  
Quique tuo traxisti rupes modulamine Vates  
Plectere dulciloque desine fila lyra  
Nilopus Orpheû, sistit quæ flumina, chordi  
Nil, quæ ægat in choreas Monstra marina, chely*

*Qui modo Germanû surgit ROMANVS in oris  
Musica, hic queris thymata vestra patrat  
Orpheus in sylvis, inter Delphinas Arion  
Amphionque inter Marmora solus hic est.  
Inter æquorcos Siren suavisissima fluctus  
Quin reliquos inser solus Apollo Deos  
Iste sua flectit duris horrentia saxis  
Pectora, & indulsus colligit arte sinus  
Iste suis Modulis curarum mitigat ætus  
Et suat harmoniis agmina mæsta fugis  
Iste animat lapides, animasque Celestinate ligna  
Exhilarat homines exhilaratque feræ  
Vis scire Anleodo hoc cupiat quid Musica nostra  
Ut sit tota auris Musica nostra cupit.*

\*\*\*\*\*

IN parem Rev. ac dilecti P. Authoris  
laudem.

*Musica cum flectat cantu, modulamine, plectro;  
Et tribus his docetur, si tibi trius honor.  
Perge diu felix notis transire munda,  
Sic ROMANUS AMOR nomine reg. manes.*

assè Quosissimus Ord. Confr.

P. Bonifacius Schneid Prof. Præfignatus  
ac p. r. Conf. & sup. Sabionensis.

Adm. Rev. Religio ac amanti suo Germano  
eodem Ecomia dicor infra nominari.

*Romani laudes totus si dixeris æther,  
Orbi quas signis parvis, appropinque mementi O:  
Multa Myriadoni vix talem ludere Musæ M.  
Aut nec Parnassum dicent sic tangere plectra.  
Nullus non decuit, qui vix habet amanti Nomen.  
Ullus non cedit, quia nequis rumpere Cornu:  
Scis? Romana fides, dic nonne fides super omni S?*

Franciscus & Constantinus Weichlein  
germani fratres.

## Violino I.

1



Onata I.



A





Handwritten musical score for a piece with multiple tempo changes. The score is written on ten staves. The first staff begins with a treble clef and a common time signature. The tempo markings are: *Grave:* (first staff), *allegro:* (third staff), and *piano:* (second staff). The notation includes various note values, rests, and dynamic markings. A key signature change to one flat is indicated by a 'F' on the third staff. The piece concludes with a double bar line and a repeat sign.

Handwritten musical score for a section titled "Onata II." The section begins with a large, ornate initial 'S' on the first staff. The tempo is marked *Onata II.* The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and a repeat sign.





Violino I.

B

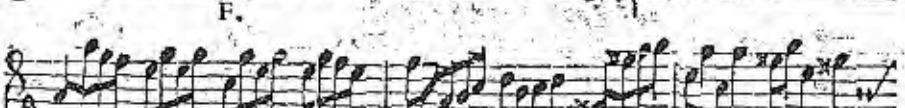
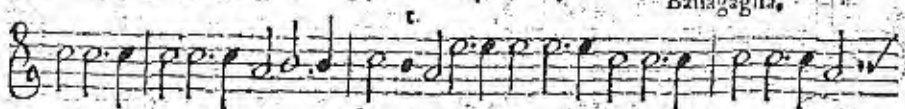
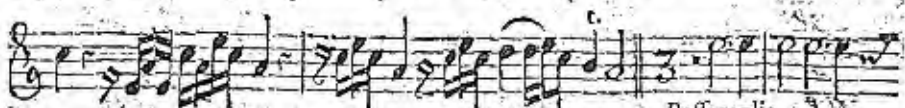
6

adagio:

allegro:

piano. F. tardo.

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo 'adagio:' is written below the first staff. The tempo 'allegro:' is written below the third staff. The tempo 'piano. F. tardo.' is written below the eighth staff. The score contains various musical notations including notes, rests, and dynamic markings. The final staff ends with a double bar line and a repeat sign.



Violino I.

B<sub>2</sub>





A handwritten musical score for Violin L, page 2. The score consists of 12 staves of music. The notation is in treble clef with a key signature of one sharp (F#). The music is written in a fluid, cursive style. The first staff begins with a treble clef and a sharp sign. The notation includes various note values, rests, and slurs. The music is written in a single system across 12 staves. The paper is aged and shows some staining and wear.

Violino L

G

A handwritten musical score on ten staves. The notation is in a single system, likely for a piano. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style characteristic of the 18th or 19th century, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The second staff continues the melodic line. The third staff features a more rhythmic pattern with eighth and sixteenth notes. The fourth staff includes the instruction "piano." and a fermata over a half note. The fifth staff is marked "F. Grave:" and shows a change in tempo and dynamics. The sixth staff returns to a fast, flowing melody. The seventh staff continues with similar rapid passages. The eighth staff features a series of slurs over eighth notes. The ninth staff has a fermata over a half note. The tenth staff concludes with a decorative flourish. The paper is aged and shows some staining.

piano.

F. Grave:

11



Onata IV. Grave. poco allegro.



Violino I.

C 2

A handwritten musical score consisting of 12 staves. The notation is dense and complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature has one sharp (F#), and the time signature is 2/4. The score includes several dynamic markings: "piano" appears on the fifth and eighth staves, and "F." (forte) appears on the eighth and ninth staves. There are also various articulation marks, including slurs and accents. The handwriting is in dark ink on aged, slightly discolored paper.



più allegro.

tardo

Violino I



14

piano. F. tardo.

Onara V.

allegro. piano. F.



piano. d

adagio:



folo.



long.



longa.



tardo.



Tutt.



allegro.



D 2

Handwritten musical score for the first system, measures 1-10. The music is written on five staves. The first three staves are treble clef, and the last two are bass clef. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. A 'Tutti' marking is present below the third staff.

Tutti.

Handwritten musical score for the second system, measures 11-20. The music is written on five staves. The first three staves are treble clef, and the last two are bass clef. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. A 'fuga.' marking is present below the second staff. A 'Giaccona' marking is present below the fourth staff. A 'piano.' marking is present below the fifth staff. A 'f.' marking is present below the sixth staff.

Onata VI. fuga.

Giaccona

piano. f.

This image shows a handwritten musical score for a violin, labeled "Violino L" at the bottom left. The score consists of ten staves of music, written in a single system. The notation is in treble clef and includes a key signature of one sharp (F#). The music is characterized by a high density of triplets, indicated by the number "3" above groups of notes. The first staff begins with a treble clef and a key signature of one sharp. The notation includes various note values, including eighth and sixteenth notes, and rests. The score concludes with a section marked "B" at the bottom center. The handwriting is in dark ink on aged, slightly yellowed paper.

Violino L

B



Handwritten musical score on page 28, featuring multiple staves with complex notation, including slurs, trills, and dynamic markings.

Dynamic markings and tempo changes include:

- piano.*
- f. adagio;*
- a doi*
- allegro!*





[illegible]

Handwritten musical score for Violino I, consisting of 12 staves of music. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings like 'f' and 't.'

Violino I.

F



*f.*

*allegro.*

*piano* *f. p.* *f.*

*piano* *f.* *piano.* *tardo.* *f. p.*

**S** Onara VIII *f. p.* *f.* *f. p.* *f.* *f. p.* *f.* *allegro.*



Handwritten musical score on 11 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Dynamic markings and tempo indications include:

- adagio: f p. f. f.p. f. p.p. p.p.*
- f. allegro*
- adagio*
- piano. f. p. f.*
- poco allegro*
- longa*
- F<sub>1</sub>*



Aria

The musical score is written on 12 staves. It begins with a treble clef and a key signature of one flat (B-flat). The first staff is marked 'Aria'. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Dynamic markings and other annotations include:

- f* (forte)
- piano*
- t* (trill)
- tardo* (slowly)



Handwritten musical score on 12 staves. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings. The tempo markings are *adagio*, *presto*, *adagio*, and *allegro*. The score is written in a single system, with the tempo markings appearing below the staves. The notation is dense and expressive, with many slurs and ties. The paper shows signs of age and wear, with some staining and a slightly irregular edge.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across ten staves.

Dynamic markings include *piano* (p) and *f* (forte). A section is marked *f. Grave* (forte, Grave).

The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across ten staves.







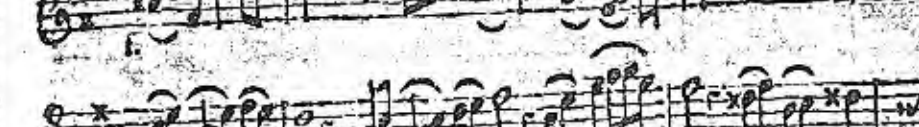
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style with some ink bleed-through from the reverse side.

Dynamic markings and tempo indications include:

- tardo* (slow)
- allegro* (lively)
- tardo* (slow)
- Gigue* (a type of dance)
- piano* (soft)
- f.* (forte, loud)
- longa* (a type of dance)



**S** Onata XI. *adagio* *piano* *f.* *t.* *piano* *f.* *allegro* *piano* *f.* *aria* *f.*



52

piano

piano

piano

piano

f

piano

f adagio



Onara XII.

allegro

Violino I.

1

This is a musical score for Violino I, titled "Onara XII." The tempo is marked "allegro". The score consists of 12 staves of music, each containing a single melodic line. The notation includes various musical symbols such as notes, rests, and dynamic markings like "t." (tutti) and "f." (forte). The first staff begins with a large, ornate initial "S". The score is written in a single system, with the instrument name "Violino I." and the number "1" appearing at the bottom left.



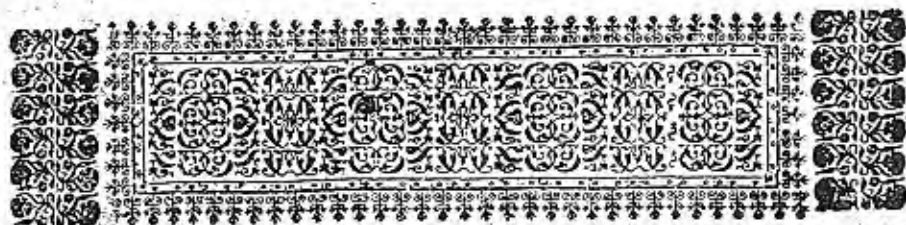
Handwritten musical score on 11 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a single system across the staves.

Dynamic markings and tempo changes include:

- allegro* (appearing on the fourth staff)
- piano* (appearing on the eighth and tenth staves)
- adagio* (appearing on the tenth staff)
- f.* (forte, appearing on the tenth staff)
- allegro* (appearing on the eleventh staff)

Other markings include *t.* (trill) and *tr.* (trill) throughout the score.

A circular library stamp is visible on the bottom right, partially overlapping the final staff. The text in the stamp includes "BIBLIOTHEQUE" and "MUSIQUE".



# TABULA SONATARUM.

Sonata I.	à 3.	1. Violin: 2. Violæ, 2. Clarin: 1. Violone, & Organo.
Sonata II.	à 6.	2. Violin: 2. Violæ: 1. Violone, con Organo.
Sonata III.	à 6.	2. Violin: 2. Violæ: 1. Violone: con Organo.
Sonata IV.	à 6.	2. Violin: 2. Violæ: 1. Violone: con Organo.
Sonata V.	à 3.	2. Violin: 2. Violæ, 2. Clarin: 1. Violone, con Organo.
Sonata VI.	à 6.	2. Violin: 2. Violæ, 1. Violone, con Organo.
Sonata VII.	à 6.	2. Violin: 2. Violæ, 1. Violone, con Organo.
Sonata VIII.	à 6.	2. Violin: 2. Violæ: 1. Violone, con Organo.
Sonata IX.	à 6.	2. Violin: 2. Violæ, 1. Violone con Organo.
Sonata X.	à 6.	2. Violin: 2. Violæ, 1. Violone con Organo.
Sonata XI.	à 6.	2. Violin: 2. Violæ, 1. Violone con Organo.
Sonata XII.	à 3.	1. Violin: 2. Violæ, 2. Clarin: 1. Violone, con Organo.

I L F I N E.

